

# Department of Education, Ontario

EDUCATIONAL PAMPHLETS, No. 5

1914

## LIST OF REPRODUCTIONS OF WORKS OF ART

A Selected List of Reproductions of Works of Art Suitable  
for Study and for the Decoration of Schools.

Information Concerning the Purchase of Pictures, and  
Suggestions for the Decoration of Schools.

Prepared by the Committee on Art Instruction Appointed  
by the Ontario Society of Artists at the Request of the  
Department of Education.



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PRINTED BY ORDER OF  
THE LEGISLATIVE ASSEMBLY OF ONTARIO

TORONTO :

Printed and Published by L. K. CAMERON, Printer to the King's Most Excellent Majesty

1914



The National Gallery of Canada  
Musée  
Galerie nationale du Canada  
bibliothèque

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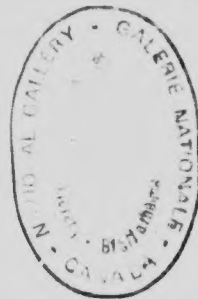
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## NOTE

This Manual is the property of the Board of School Trustees and is intended for the use of the teacher only, and not of the pupils.

(Name of Board of Trustees.)

If a copy is desired by the teacher, it can be obtained at the Department of Education, Toronto, for 25 cents.



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THE MINISTER OF EDUCATION FOR ONTARIO

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Spring. Mural Decoration by G. A. Reid, R.C.A.



The Coming of the White Man. G. A. Reid, R.C.A.



Mural Decoration. Gustav Hahn, R.C.A.

## EDUCATIONAL PAMPHLETS, No. 5

### SCHOOL DECORATION

The Department of Education of the Province of Ontario makes provision for the training of the teachers of Art and prescribes a Course of Study in Art for the schools. This pamphlet is intended to aid the teacher by offering suggestions for the selection and purchase of pictures and casts for study and decoration, for the colouring of the walls and ceilings of schools, for the proper framing and hanging of pictures, and for the general decorative treatment of the interiors of school buildings.

The Department expects teachers and boards to give due attention to the subject of school decoration, and under certain conditions it offers financial encouragement in the form of grants for the purchase of pictures.

### CONSTRUCTION AND EQUIPMENT OF THE SCHOOL

A favourable environment for school children is of such educational value that every effort should be made to provide it. The influence of good surroundings, together with school work in art expression, contributes, both directly and indirectly, to the training of the pupil in the appreciation and understanding of art in its varied aspects. The following is a statement of the requirements for the proper construction and equipment of the school on the aesthetic side:

1. A good style of architecture.
2. Suitable and harmonious colouring of woodwork, walls, and ceilings.
3. Mural decorations of a fixed and permanent character, appropriately designed and painted, for such wall spaces as are suitable.
4. Reproductions of notable works of art both in painting and in sculpture, properly placed and arranged. Pictures which illustrate history, including that history which helps to develop the patriotic sense, should be supplied. All trivial and unworthy forms of art should be excluded.
5. Suitable reproductions of works of art of all kinds, for class study.
6. The design and colour of school-book covers and the typography and illustrations of books.

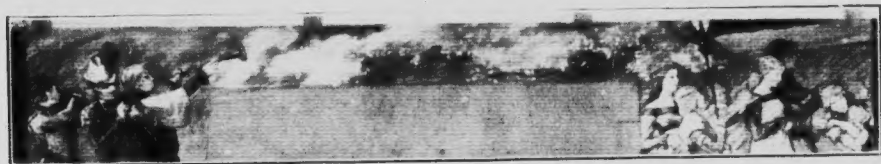
## ARCHITECTURE

The architecture of our schools should be of the best. It should be suitable to its purpose, without pretentious material and ornamentation, and it should be simple, whatever the cost of the building. Moreover in all forms of architecture worthy of the name, the surroundings must also be taken into account. The building should be properly placed in the grounds, and there should be a harmonious relation between it and the trees and shrubs which are to form its setting.

## INTERIOR DECORATIONS

When a good style of architecture has not been adopted at the beginning, it may, nevertheless, be possible to make suitable improvements. Interior alterations may be profitably made, in many instances, by the substitution of more artistically designed woodwork; and even when this is beyond the resources of the school, a great improvement may often be made by an attractive coat of paint.

The habit of decorating kindergarten rooms with tissue-paper ornaments and garlands should generally be avoided. On special occasions a scheme, carefully designed and carried out, may be both desirable and appropriate, but such decorations should always be removed when the occasion has passed.



Mural Panels—A Medieval Procession. Gustav Hahn, R.C.A.

Mural paintings should be provided only when they can be made a valuable adjunct. In composition and colour they should harmonize with the immediate surroundings. They should consist of simplified landscape or figure subjects—historical or allegorical in character—but, in the latter case, any symbolism which is employed should be so simple and lucid that it will be immediately understood by a child of ordinary intelligence. Landscape paintings are the most easily obtained of all permanent decorations. Such paintings may be executed at a comparatively low cost; they are always desirable for a school-room; and without attracting the attention too strongly, they serve to stimulate the imagination. When landscape paintings are too costly, stencilled landscape or conventional frieze designs



may be substituted. They serve to relieve the bareness of the upper portions of the rooms, and provide the colour required. Painted decorations and frieze designs should be intrusted only to the best artists. They are usually willing to undertake the decoration of large spaces for a moderate remuneration.

#### COLOUR SCHEMES FOR INTERIORS

The walls and ceiling should have a hard, smooth, white finish. On account of the dust that gathers on it, the rough plaster finish is objectionable. A suitable base having thus been provided, the selection of the colours is the next important question. Colours should be chosen, not only on account of their beauty, but also for their effect upon the mental and physical condition of the children and the teacher. Neurologists maintain that many cases of headache and other forms of nervous irritation are due to the glare of bare white walls or to the effect of unsuitable colours.

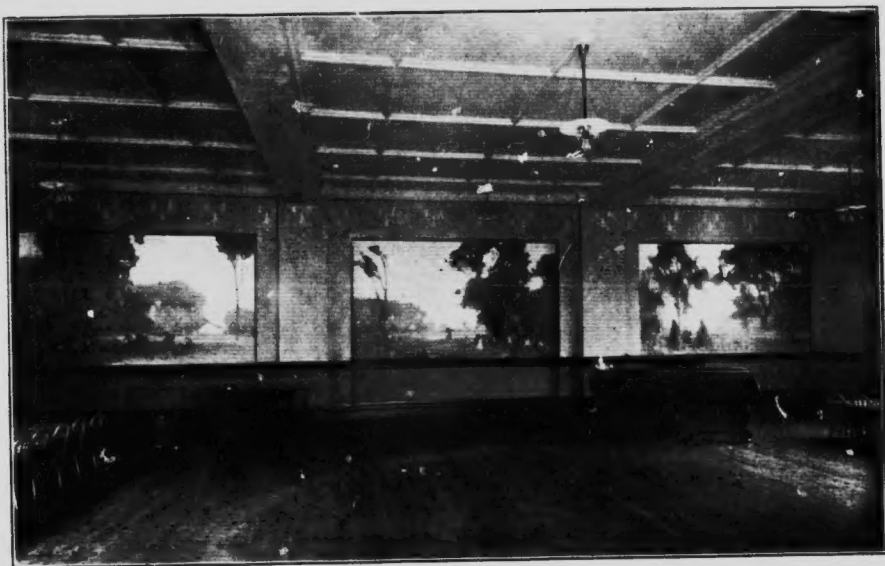
In the treatment of colour the amount of light that enters the room during school hours is an important factor. With a northern exposure there will be little sunlight; with a southern exposure the sunlight will be strong all day and, with an eastern or western exposure it will be strong only in the morning or afternoon. Accordingly, if the room is poorly lighted, the colour scheme should be in light tones; and, if it is well lighted, the colour scheme may be darker. Dark tones must, however, be used with discretion, because they diminish the apparent size of the room and, more particularly, because a wall should be a back-ground, not a prominent feature. A room with a northern exposure should, therefore, be treated with warm, light colours; that is, colours into the composition of which enter the orange or orange-yellow rays; while a room with direct sunlight should be treated with soft, cool, deep tints; that is, those into the composition of which enter green or blue-gray, or blue-green. The brighter tones of red are trying to the eye, while blue and its tones shading to violet are depressing. What is especially wanted in a colour scheme is restfulness to the eye.

Moreover, the colour of the walls should harmonize either by analogy or by contrast with that of the woodwork, whether painted or of the natural colour. With oak, for example, analogy requires tints of yellow and orange, such as cream, buff, and light tan or brown; whereas contrast requires tints between blue and green, such as green-grays, light olive, and light Dutch blue. If the room has a southern exposure, the contrasting colours will be used; if not, the analogous ones. Very bright colours may be used in lines along the edge of the ceiling or near the book-case. In moderation, they tone up the general effect.

The colours of the hallways may be darker in tone; but, if pictures are hung on the walls, the colours must be selected so as to form a proper back-ground. The lighting of the hall must also be taken into account. Green and terra-cotta will usually be found to be very suitable.

The colour of the ceiling should be a *very* light tint of some colour found in the finish of the room, or it should be of a contrasting colour.

Following page 16 are illustrations of colour schemes for interiors. The colours used in the sketches can be produced with the following pigments: Yellow Ochre, Burnt Sienna, Burnt Umber, and Cobalt Blue.



Mural Decorations in Rosedale Public School. J. W. Beatty, R.C.A.



Mural Decoration in Rosedale Public School—Spring. J. W. Beatty, R.C.A.



Mural Decoration in Rosedale Public School—Summer. J. W. Beatty, R.C.A.



Mural Decoration in Rosedale Public School—Autumn. J. W. Beatty, R.C.A.

## DIFFERENT KINDS OF REPRODUCTIONS

Reproductions of paintings, sculpture, and architecture are now published so extensively that it is not difficult to make a selection of representative works of art. Publishers will generally furnish catalogues upon request, and the purchaser will have little difficulty in learning the advantages of different kinds of reproductions, and in deciding which kind will suit his purpose. The character of various kinds of reproductions may be briefly indicated as follows:

Photographs and autotypes are of several kinds. The best are contact prints, which are made from negatives the same size as the print. When these are extra large they are necessarily expensive.

Bromide prints and platinotypes are usually enlargements from smaller negatives, and they can never be as clear and sharp as contact prints. The carbon prints are the most durable; but most of the photographic processes are practically permanent.

Process reproductions are of great variety, and may be quite as good as photographs for the purposes of schools, even when comparatively low in price.

Etchings and line engravings should, as a rule, not be chosen for the purpose of school decoration and study, unless they are facsimile reproductions of famous works.

Photogravure and intaglio prints are produced from photographs by a mechanical process of etching. The metal plates from which they are printed are retouched by hand. The prints however, have no hand work applied.

Heliogravures, collotypes, and autogravures are of much the same nature as photogravures, but are usually cheaper.

Of the reproductions which resemble photographs, half-tone prints are the cheapest that it is possible to make. In making half-tones a ruled glass screen is placed in front of the negative, and when the image is transferred to a metal plate and etched, a series of large and small dots forms the printing surface.

The ordinary colour print is made by means of a combination of three or four plates, by a process similar to that by which half-tones are made. This is generally called the tri-colour process. The different colours are separated by colour filters or screens placed in the camera between the sensitized plates and the picture or object, and three negatives are made from exactly the same position. In making these negatives the ruled glass screen is used, as in the case of the half-tones. Prints are made from the negatives by superimposing one over the other with yellow, red, and blue inks corresponding to the colour filters used with the sensitized plates. The finest rulings of screens known are 400 lines to the inch. In order to print these successfully, inks and paper of the highest quality, with slow press-work, are required. For the best prints a black plate is added, making a fourth impression to add depth of tone, and occasionally a fifth impression is given with a plate representing canvas and the raised inequalities of paint. Colour prints made from the original works by this process may be almost facsimiles of the originals.

Other kinds of colour prints are lithographs, colour etchings, and Japanese prints. In producing a lithograph a drawing must be made for each colour of the print. These drawings are usually executed on a stone surface with a black grease crayon. In printing, the ink from the roller is left only on the parts of the stone where the crayon has touched. In making coloured lithographic prints there are often as many as twelve impressions.

Japanese coloured prints are reproductions of an original colour drawing. The pattern covered by each tint is cut on a wood block to exactly the same shape as in the original drawing. The colours are applied to the blocks, and the printing is done by hand. Ten or twelve blocks may be used for one print. Reproductions of these prints are now made by a mechanical process, so that they are available for school decoration and for study.

Mural Decorations by C. W. Jefferys, A.R.C.A. in the residence of D. B. Hanna, Esq., Toronto. By permission of Mr. Hanna.

Scenes from "The Lady of the Lake"



"Forced Roderick's weapon from his hand,  
And, backward borne upon the sea,  
Brought the proud Chieftain to his knee."



"Fair dreams are these, the maiden cried  
(Light was her accent, yet she sigh'd;)  
Yet is this mossy rock to me  
Worth splendid chair and canopy."

"But scarce again his horn he wound,  
When lo! forth starting at the sound,  
A damsel glider of its way,  
A little skiff shot to the bay."

PICTURES

The important considerations to be kept in view in the selection of pictures for study and decoration may easily be overlooked in a natural enthusiasm for a pretty picture. For it must be remembered that a picture may be pretty, it may be humorous, it may have sentiment, it may exert a healthful influence, it may in general have a strong human appeal, and yet it may not be a good picture for educational purpose. It is also true that individuals may differ as to what constitutes an ideal picture for educational purpose. The observation of a few simple principles will, however, enable the average individual, even though he is without expert knowledge, to make a fairly good selection. These principles may be stated as follows:

1. Works of art which are used for study and for decoration should deal with simple subjects, and should be such as to appeal to the natural and healthy interests of the pupil. Such pictures, for example, as "Dignity and Impudence" (Landseer), "The Frugal Meal" (Israëls), "The Boyhood of Sir Walter Raleigh" (Millais), can be easily understood, and appeal to the interests of children.

2. They should possess genuine artistic merit, and should serve as a standard for the development of a critical taste in art. Generally the besetting sin of the person who has little technical knowledge is over-sentimentality and a preference for minuteness of finish.

3. Even small collections should represent the various schools and periods and should thus afford opportunity for the study of the history of art at a suitable stage of the pupil's education. If the historical connection and significance of the picture were kept in view, the name of the artist would assume due importance, and the comparative merits of the different schools of painting would be more clearly understood.

4. The quality of the reproduction should be as high as possible; but the amount of money at the disposal of the teacher or the trustees, and the number of pictures to be bought, must be a factor in determining the price to be paid. It should be remembered that the most expensive picture is not necessarily the best, although it is generally true that the price is an indication of quality. A comparatively cheap mechanical reproduction of a good photograph may be better than a poor photograph or an expensive engraving. There is more ground for confidence in the accuracy of a picture produced by a mechanical colour process than in hand-coloured plates, although a judicious selection of either cannot be made without a competent knowledge of art.

#### THE FRAMING AND HANGING OF PICTURES

The framing and hanging of pictures requires so much knowledge and experience that, when possible, an artist or other expert should be consulted.\*

It is evident that the questions of the framing and the hanging of pictures cannot be separated. The moulding chosen for the frames must, as far as possible, suit not only the character of the picture, but also the wall and the adjacent woodwork, as well as the other pictures in the room. Frames should not obtrude themselves upon the attention, and though a frame may suit a picture it may not suit the wall or the adjacent woodwork, and may thus become a disturbing and accentuating object, when it should serve as a blending as well as a separating factor. If, however, mouldings are chosen of a flat type and of a similar tone and colour, it is usually possible to make a selection of mouldings that will harmonize with one another and with their surroundings.

Some pictures are of such a character that the best setting is obtained by the use of a mat of suitable tone, with narrow wood rim, while others require close framing, with wide, toned wood moulding. Large pictures with large details should have frames having a corresponding scale.

Furthermore, varied framings and varied kinds of pictures may be so arranged as to reduce their inharmonious character. Black line engravings, for example, do not hang well with photographs and colour prints; but photographs, colour prints, and pictures of one tint may be hung on the same wall. A picture of more neutral colour often serves by contrast to separate pictures whose colours do not harmonize.

\**School Sanitation and Decoration*, by Burrage and Bailey, (D. C. Heath & Co., Boston) contains many valuable suggestions on the framing and hanging of pictures.

Too many pictures in a room or upon a wall have a bad decorative effect because they provide too many points of focus for the attention. Large pictures should be surrounded by wide spaces. Dark pictures should be hung in the lightest rooms or parts of rooms, while dark corners may be illumined by bright or strong-coloured pictures. If the character of the pictures permit, it is desirable that a uniform style of framing should be adopted for each room. This, however, is largely a matter of taste.

Pictures should not be hung so high that short persons may not be able to see them, or so low as to be in danger of damage; and only when of very large dimensions should they rest on a wainscot. As a rule, pictures should not show the hanging wires and should hang nearly flat on the walls.

#### CASTS

The purchaser of casts should be on his guard against faulty moulds, and surfaces that have been touched up or smoothed off. Artists usually require the casts purchased for the study of drawing from the Antique to be delivered with the lines showing the division of the piece moulds, in order to judge of the accuracy of the placing of the edges. It is only by accuracy in this respect that distortion can be avoided.

#### PICTURES AND CASTS

Casts may be associated with pictures, provided that the casts are of an ivory tone, and that the balance of light and dark accents in the room is properly kept. Bas-reliefs placed on walls, and busts or figures on pedestals may also be arranged to make agreeable spacings in the room in combination with the accents provided by doors, windows, pieces of furniture, black-boards, and pictures.

#### ORDERING PICTURES

The publishers' catalogues vary considerably in method of presenting lists of reproductions. In some catalogues pictures are classified according to artists, in others according to schools or periods, and still others according to galleries and collections. Besides noting the method of classification, the purchaser should observe carefully the signs used to indicate the sizes, prices, and kinds of print; and those who are responsible for the selection of pictures should either acquire some knowledge of the different kinds of reproductions, or should employ expert assistance.

#### DIFFICULTY IN COMPLETING LISTS

No list of works of art compiled for educational purposes, however carefully selected, can be perfect or can receive the approbation of every one. Tastes differ, especially in the field of aesthetics. Artists, perhaps most of all, differ from one another. Their differences, however, are generally clear and sharp, because they relate to controversies regarding technical knowledge or regarding the general purposes of art; and as a consequence, the disputants are able to give very definite reasons for their preferences. Extreme views are common among both artists and amateurs, but knowledge usually brings breadth and liberality.

The lists given below, though carefully selected, are limited because of the lack of published material, and also because of the purpose to which they are to be applied; many popular pictures found on the walls of homes and schools are not mentioned, because they are not truly helpful in the cultivation of taste. These lists may, however, be much extended by those who possess the necessary knowledge.

# ARCHITECTURE

## PHOTOGRAPHS OR PRINTS

### EGYPTIAN

SUBJECT	PLACE
The Temple at Edfu .....	Egypt
Ramesseum in Thebes .....	Egypt
The Two Colossi .....	Egypt
The Sphinx and Pyramids .....	Egypt
Great Temple in Luxor .....	Egypt
Great Temple in Karnak .....	Egypt
Island at Philæ, and Temple .....	Egypt
Temple in Philæ .....	Egypt
Temple in Denderah .....	Egypt
Temple of Jupiter .....	Baalbec, Egypt

### GREEK

Acropolis .....	Athens
The Propylæa .....	Athens
The Parthenon .....	Athens
The Erechtheum .....	Athens
The Caryatides .....	Athens
The Temple of Theseus .....	Athens
Choragic Monument of Lysicrates .....	Athens
Gate of the Lions .....	Mycenæ, Greece
Temple of Neptune .....	Pestum, Italy

### ROMAN

Colosseum .....	Rome
Arch of Titus .....	Rome
Arch of Constantine .....	Rome
Column of Trajan .....	Rome
Forum .....	Rome
Pantheon of Agrippa .....	Rome
Home of Sallust .....	Pompeii

### BYZANTINE

St. Sophia .....	Constantinople
St. Mark's .....	Venice

### ROMANESQUE

Church .....	Angoulême
Baptistry .....	Florence
Cathedral .....	Peterborough
Dome .....	Bamberg

### MOORISH

Alhambra .....	Granada
Court of Lions .....	Granada
The Fountain .....	Granada

### GOTHIC (ITALY)

Piazza della Signoria .....	Florence
Palazzo Vecchio .....	Florence
Cathedral .....	Milan
Certosa .....	Pavia
Doge's Palace .....	Venice
Ca' d'Oro .....	Venice
The Rialto Bridge .....	Venice
Bridge of Sighs .....	Venice



## GOTHIC (GERMANY)

SUBJECT	PLACE
Cathedral .....	Cologne
St. Lawrence Church .....	Nuremberg
Cathedral .....	Strasburg

## GOTHIC (FRANCE)

Château Amboise .....	Amboise
Château Blois .....	Blois
Notre Dame .....	Paris
Tour St. Jacques .....	Paris
Cathedral .....	Amiens
Cathedral .....	Rouen
Cathedral .....	Chartres

## GOTHIC (GREAT BRITAIN)

Canterbury Cathedral .....	England
Ely Cathedral .....	England
Durham Cathedral .....	England
York Cathedral .....	England
Exeter Cathedral .....	England
Lichfield Cathedral .....	England
Wells Cathedral .....	England
Lincoln Cathedral .....	England
Salisbury Cathedral .....	England
Westminster Abbey .....	England
Holyrood Palace .....	Edinburgh, Scotland

## RENAISSANCE (ITALY)

Baptistry .....	Pisa
Cathedral .....	Pisa
Leaning Tower .....	Pisa
St. Peter's .....	Rome
Vatican .....	Rome

## MODERN (FRANCE)

La Madeleine .....	Paris
Place de la Concorde .....	Paris
Arc de Triomphe .....	Paris
Trocadero .....	Paris
Palace .....	Versailles, Paris
Louvre .....	Paris
Château .....	Fontainebleau, Paris

## SCULPTURE

## PHOTOGRAPHS OR PLASTER CASTS

SUBJECT	LOCALITY OF ORIGINAL
ASSYRIAN	
Lion Hunt .....	British Museum
EGYPTIAN	
Statuette of King .....	Louvre, Paris
GREEK	
Lysicrates Scroll .....	Athens
Stela .....	Temple of Theseus .....
Head of Horse .....	Parthenon .....
	Athens

# 16 DECORATION OF SCHOOLS AND LIST OF REPRODUCTIONS

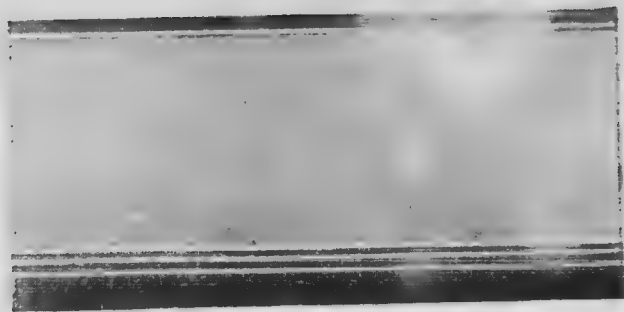
SUBJECT	LOCALITY OF ORIGINAL
Nike of Samothrace (Winged Victory) .....	Louvre, Paris
Frieze, Parthenon ..... 50 slabs, 42 inches high ....	British Museum
Three Fates, Parthenon .....	British Museum
Orpheus, Eurydice, and Hermes.....	Naples
Victory Untying Sandals (Praxiteles) .....	Olympia Museum, Athens
Hermes (Praxiteles) .....	" " "
Homer, Head, Low Relief .....	
Minerva .....	Louvre, Paris
Medusa, Rondanini .....	Munich
Jupiter of Otricoli .....	Vatican, Rome
Juno Ludovisi .....	Rome
Diana of Versailles .....	Louvre, Paris
Diana (Robing) .....	Louvre, Paris
Demosthenes .....	Vatican, Rome
Sophocles .....	Naples
Diana of Gabii .....	Louvre, Paris
Venus de Milo .....	Louvre, Paris
Minerva .....	Vatican, Rome
Niobe (Mother) .....	Uffizi, Florence
Tanagra Figurines .....	Various Galleries

## ROMAN

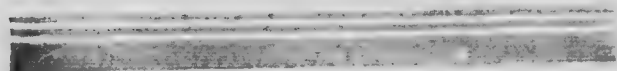
Frieze, Two Cherubs with Vase.....	Rome
Scroll .....	Rome
Augustus Caesar .....	Vatican
Julius Caesar .....	British Museum
Homer .....	British Museum

## RENAISSANCE

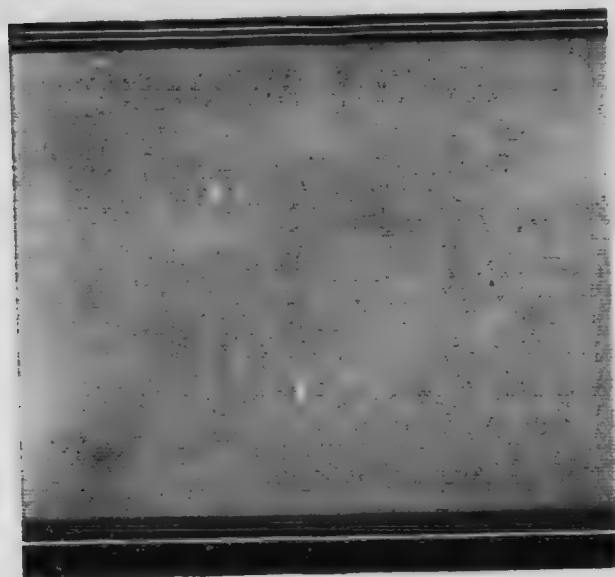
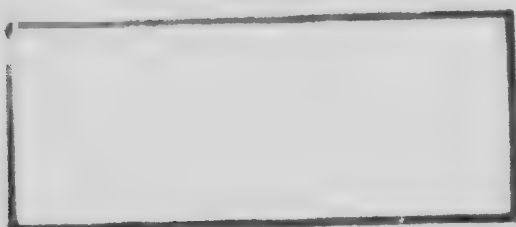
ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Verocchio .....	Colleoni (Statue) .....	Venice
Andrea della Robbia .....	Annunciation of the Virgin..	Florence
	Bambino .....	Florence
Luca della Robbia .....	Singing Boys and Girls ....	Florence
	Madonna and Child .....	
	Florentine Shield, with Eagle .....	
	Florentine Shield, with Fleur-de-lis .....	



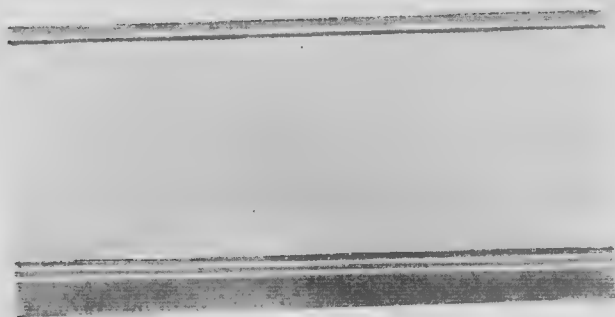
EAST AND WEST EXPOSURE



SOUTHERN EXPOSURE



HALL



NORTHERN EXPOSURE

ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Donatello .....	Cherubs Dancing .....	Florence
	St. Cecilia .....	London
	St. John .....	Florence
	St. George .....	Florence
Giovanni da Bologna .....	Cupids Singing .....	
Michelangelo .....	Madonna and Child .....	Florence
	David's Head .....	Florence
	Moses .....	Rome
	Slave's Head .....	Louvre, Paris

MEDIEVAL

Peter Vischer .....	King Arthur .....	Innsbrück
Beitstoss .....	Madonna .....	Nuremberg
Raphael .....	Head of Girl (wax) .....	Lille

MODERN

Canova .....	Head of Napoleon .....	London
Houdon .....	Voltaire .....	Paris
Thorvaldsen .....	Lion of Lucerne .....	Lucerne
Chapu .....	Joan of Arc .....	Luxembourg, Paris
Barye .....	Walking Lion .....	Louvre, Paris
	Tiger Devouring a Crocodile .....	Paris
Rodin .....	Le Penseur .....	Pantheon, Paris

PICTURES

PHOTOGRAPHS OR PRINTS

ARTIST	SUBJECT	LOCALITY OF ORIGINAL
ITALIAN SCHOOL		
Cimabue (1240-1302) .....	Madonna .....	Florence
Giotto (1266-1336) .....	Portrait of Dante .....	Florence
	Flight into Egypt .....	Padua
Orcagna (1308-1368) .....	Triumph of Death .....	Pisa
	Coronation of the Virgin .....	National Gallery, London
Fra Angelico (1387-1452) .....	Coronation of the Virgin .....	Uffizi, Florence
	Twelve Angels Playing on	
	Musical Instruments .....	Uffizi, Florence
Masaccio (1401-1442) .....	Tribute Money .....	Uffizi, Florence
Gozzoli, Benozzo (1420-1498) .....	Adoration of the Magi .....	Florence
Mantegna (1431-1506) .....	Madonna and Child Enthroned .....	National Gallery, London
Bellini, Giovanni (1427-1516) ..	Madonna and Child .....	National Gallery, London
	Doge, Portrait .....	National Gallery, London
Lippi, Fra Filippo (1406-1469) ..	Annunciation .....	National Gallery, London
	Virgin and Child .....	Uffizi, Florence

# 18 DECORATION OF SCHOOLS AND LIST OF REPRODUCTIONS

ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Lippi, Filippino (1457-1504)	Virgin in Adoration Praying Angel	Florence National Gallery, London
Botticelli (1447-1510)	Virgin and Child Spring Madonna and Child	Milan Florence National Gallery, London
Giorgione (1478-1511)	Virgin Enthroned	Cathedral, Castlefranco
Francia, Francesco (1450-1517)	Pietà: lunette	National Gallery, London
Credi, Lorenzo di (1459-1537)	Annunciation	Uffizi, Florence
Carpaccio (1490-1522)	Presentation of the Saviour in the Temple Vision of St. Ursula Angel with Lute	Venice Venice Venice
da Vinci, Leonardo (1452-1519)	The Last Supper Mona Lisa Head of Christ	Milan Louvre, Paris Milan
Luini, Bernardino (1460-1530)	Madonna of the Rose Bower	Milan
Michelangelo (1475-1564)	Five Sybils	Rome
Bartolommeo, Fra (1475-1517)	Angel with Lute	Lucca
Il Sodoma (1477-1549)	St. Sebastian	Uffizi, Florence
Perugino (1446-1523)	Virgin Adoring Infant Christ	National Gallery, London
Raphael (1483-1520)	Sistine Madonna Transfiguration Madonna della Sedia School of Athens St. Cecilia	Dresden Vatican, Rome Pitti Palace, Florence Vatican, Rome Bologna
Moroni (1510-1578)	The Tailor	National Gallery, London
Titian (1477-1576)	The Tribute Money Assumption of the Virgin Portrait of a Man Artist's Daughter	Dresden Venice Cassel Gallery Berlin
Sarto, Andrea del (1487-1531)	St. John the Baptist The Sculptor	Pitti Palace, Florence National Gallery, London
Correggio (1494-1534)	Holy Night	Dresden
Palma Vecchio (1480-1528)	Santa Barbara Portrait of Poet	Venice National Gallery, London
Tintoretto (1518-1594)	Miracle of St. Mark	Venice
Veronese (1528-1588)	Marriage at Cana Adoration of Magi Vision of St. Helena	Louvre, Paris Devonshire Collection, England National Gallery, London
Domenichino (1581-1641)	St. Cecilia	Louvre, Paris
Reni, Guido (1575-1642)	Aurora St. Michael and the Dragon Ecce Homo	Rome Rome National Gallery, London
Guercino (1590-1666)	Saml. Sybil Expulsion of Hagar	Florence Milan



ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Caravaggio (1569-1609) .....	Holy Trinity .....	Rome
Dolci, Carlo (1616-1686) .....	St. Cecilia .....	Dresden
Maccari (1640- ) .....	Cicero's First Oration against Catiline .....	Rome
Segantini, G. ....	The Punishment of Luxury .....	Liverpool

#### FLEMISH SCHOOL

Hubert van Eyck (1366-1426) ..	Singing Angels .....	Berlin
Jan van Eyck (1390-1440) ..		
Memling (about 1430-1494) ....	The Virgin and Infant Jesus. Lou re, Paris	
Massys, Q. (1466-1530) .....	Descent from the Cross ....	Museum, Antwerp
Van der Weyden (1435-1464) ..	St. Luke Drawing the Virgin. St. Petersburg	
Rubens (1577-1640) .....	The Painter's Sons .....	Vienna
	Playing Children .....	Berlin
Van Dyck (1599-1641) .....	Children of Charles I. ....	Dresden
	Baby Stuart .....	Turin
	Philip, Lord Wharton .....	St. Petersburg
Teniers (1610-1690) .....	Dutch Interior .....	

#### GERMAN SCHOOL

Schöngauer (1420-1488) .....	Madonna of the Rose Hedge. Cathedral, Colmar	
Dürer (1471-1528) .....	Hieronymus Holzschuher ...	Berlin
Holbein (1497-1543) .....	Madonna and Child .....	Darmstadt
	Duchess of Milan .....	National Gallery, London
	George Giszze .....	Berlin
Kauffman, Angelica (1741-1807) ..	The Vestal .....	Dresden
Richter (1823-1884) .....	Queen Louise .....	Cologne
Knaus (1829-) .....	Rest in Flight .....	
Piloty (1826-1886) .....	Thusnelda .....	Munich
Lenbach (1836-1904) .....	Bismarck .....	Washington
Brözik (1852-1901) .....	Columbus at the Court of Ferdinand and Isabella ..	New York
Hofmann (1824) .....	The Tribute Money .....	
Boecklin (1827-1900) .....	Isle of the Dead .....	
Von Bartels .....	In the Surf .....	

#### DUTCH SCHOOL

Hals, Franz (1580-1666) .....	The Jester .....	Amsterdam
	A Family Group .....	National Gallery, London
	Laughing Cavalier .....	Wallace Collection, London

# 20 DECORATION OF SCHOOLS AND LIST OF REPRODUCTIONS

ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Rembrandt (1607-1669)	Portrait of Himself as an Officer	The Hague
	Man with Fur Cap	St. Petersburg
	The Syndics	Amsterdam
	Holy Family	
	The Man with the Golden Helmet	Berlin
Potter (1625-1654)	Landscape with Animals	Amsterdam
	Young Bull	The Hague
Ruysdael (1628-1682)	Landscape with Windmill	Amsterdam
Terburg, Gerard (1608-1681)	The Concert	Louvre, Paris
Ver Meer, Jan (1632-1696)	View of Delft	The Hague
	The Pearl Necklace	Berlin
Wouwerman (1619-1668)	The Burning Mill	The Hermitage, St. Petersburg
Hobbema (1638-1709)	Avenue Middleharnals	National Gallery, London
De Hooch (1632-1681)	Courtyard of a Dutch House	National Gallery, London
Mauve (1838-1888)	Spring	New York
Israëls (1824-1911)	Interior of a Cottage	Washington
	The Frugal Meal	Glasgow
	The Old Clothdealer	Amsterdam
	Children of the Sea	
Maris (1837-1899)	The Mill	

## SPANISH SCHOOL

Ribera (1588-1656)	Diogenes	Dresden.
Velasquez (1599-1660)	Aesop	Prado, Madrid
	"Don Juan of Austria"	
	(Court Fool of Philip IV)	Prado, Madrid
	The Surrender of Breda	Prado, Madrid
	The Tapestry Weavers	Prado, Madrid
	The Maids of Honour	Prado, Madrid
Murillo (1618-1682)	Children of the Shell	Prado, Madrid
	Holy Family	Louvre, Paris
Goya (1746-1828)	Portrait of Donna Isabel	National Gallery, London

## FRENCH SCHOOL

Poussin (1594-1665)	Shepherds of Arcadia	Louvre, Paris
Claude Lorrain (1600-1682)	Noon	St. Petersburg
	Evening	St. Petersburg
Watteau (1684-1721)	Lute Player	
	Embarkment for Cythera	Louvre, Paris
Boucher (1704-1770)	The Nest	Louvre, Paris
Greuze (1725-1805)	The Broken Pitcher	Louvre, Paris
	Girl with Apple	National Gallery, London
David (1748-1825)	Madame Récamier	Louvre, Paris
Le Brun (1755-1842)	Portrait of Herself and Daughter	Louvre, Paris
Prud'hon (1800-1853)	Josephine	Louvre, Paris
Vernet (1789-1863)	Prayer in the Desert	

ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Ingres (1780-1867)	Cædmon	Louvre, Paris
Corot (1796-1875)	Dance of the Nymphs	Louvre, Paris
	The Lake	Louvre, Paris
Delacroix (1798-1863)	Dante and Virgil	Louvre, Paris
Delaroche (1797-1856)	The Young Martyr	Louvre, Paris
Gérôme	Death of Cæsar	
Diaz (1809-1860)	Wood Interior	Louvre, Paris
Daubigny (1817-1878)	Spring	Louvre, Paris
Millet (1814-1875)	Angelus	Louvre, Paris
	Gleaners	Louvre, Paris
	Feeding her Birds	Museum, Lille
Rousseau	Forest of Fontainebleau	Louvre, Paris
Dupré, Jules (1812-1889)	Landscape	Louvre, Paris
Manet (1832-1883)	Boy with Sword	New York
Courbet (1819-1877)	The Wave	Louvre, Paris
Troyon (1810-1865)	Return to the Farm	Louvre, Paris
Meissonier (1815-1891)	"1814"	Louvre, Paris
Jacque (1813-1890)	Sheepfold	New York
Van Marcke (1827-1890)	The Mill	New York
Breton, Jules (1827-1906)	The Gleaner	Luxembourg, Paris
Dupré, Julien (1851- )	The Escaped Cow	Paris
	The Balloon	New York
Lepage, Bastien (1848-1885)	Joan of Arc	New York
	Resting	Paris
Dagnan-Bouveret (1852-1897)	At the Watering Trough	Paris
Renouf, Emile (1845-1894)	The Helping Hand	Washington

ENGLISH SCHOOL

Volpe (1530)	Field of the Cloth of Gold	Hampton Court Palace
	Departure of Henry from Dover	Hampton Court Palace
Hogarth (1697-1764)	The Shrimp Girl	National Gallery, London
	Portrait of Himself	
Reynolds (1723-1792)	Robinetta	National Gallery, London
	Age of Innocence	National Gallery, London
	Infant Samuel	National Gallery, London
	The Strawberry Girl	Wallace Collection, London
	Miss Bowles	Wallace Collection, London
	Duchess of Devonshire	Devonshire Collection, England
	Angels' Heads	National Gallery, London
	Mrs. Hoare and Son	Wallace Collection, London
Hoppner (1758- )	Sisters	

## 22 DECORATION OF SCHOOLS AND LIST OF REPRODUCTIONS

ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Romney (1734-1802)	Parson's Daughter	National Gallery, London
Gainsborough (1727-1788)	Portrait of Mrs. Siddons	National Gallery, London
	Blue Boy	Westminster Collection, England
Morland (1763-1804)	Midday Meal	New York
Raeburn (1756-1823)	Mrs. Scott Moncrieff	Edinburgh Gallery, Scotland
	Sir Walter Scott	Earl of Hume Collection
Lawrence (1769-1830)	Mrs. Siddons	National Gallery, London
Constable (1776-1837)	The Hay Wain	National Gallery, London
	Salisbury Cathedral	National Gallery, London
Turner (1775-1851)	Dido Building Carthage	National Gallery, London
	Ulysses Deriding Polyphemus	National Gallery, London
	Fighting Téméraire	National Gallery, London
Crome (1768-1821)	Landscape with Windmill	National Gallery, London
Landseer (1802-1873)	Shoeing the Bay Mare	National Gallery, London
	Spaniels of King Charles	National Gallery, London
	Dignity and Impudence	National Gallery, London
	A Distinguished Member of the Royal Humane Society	National Gallery, London
	Study of Lion	National Gallery, London
Brown, Ford Madox	Christ Washing St. Peter's Feet	Tate Gallery, London
Burne-Jones (1833-1898)	King Cophetua and the Beggar Maid	Tate Gallery, London
Millais (1829-1896)	Lorenzo and Isabella	Liverpool
	Boyhood of Sir Walter Raleigh	Tate Gallery, London
	North-West Passage	Tate Gallery, London
Rossetti (1828-1882)	Dante's Dream	Liverpool
	Beata Beatrix	Tate Gallery, London
Hunt, Holman (1827-1910)	Light of the World	Oxford
	Finding of Christ in the Temple	Birmingham
Walker, Frederick (1840-1875)	Vagrants	Tate Gallery, London
Watts, G. F. (1817-1904)	For He had Great Possessions	Tate Gallery, London
	Sir Galahad	Henderson Collection, London
	Lord Tennyson	National Portrait Gallery, London
Leighton (1830-1896)	Captive Andromache	Manchester
Butler, Lady	Roll Call	National Gallery, London
Moore, Albert	Reading Aloud	Glasgow
Alma-Tadema (1836-1912)	A Reading from Homer	Private Collection
Rivière, Briton (1840- )	Daniel in the Lion's Den	Walker Gallery, Liverpool
Brangwyn, Frank	Columbus Sighting the New World	

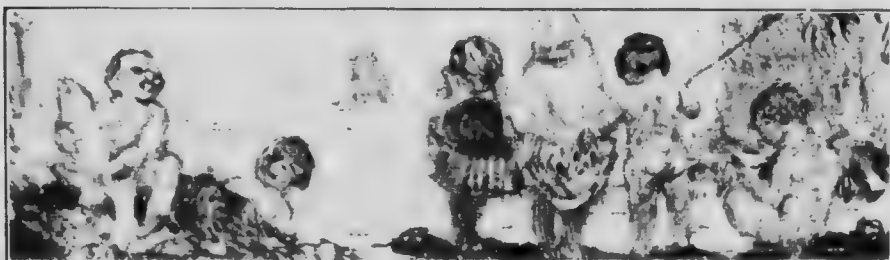
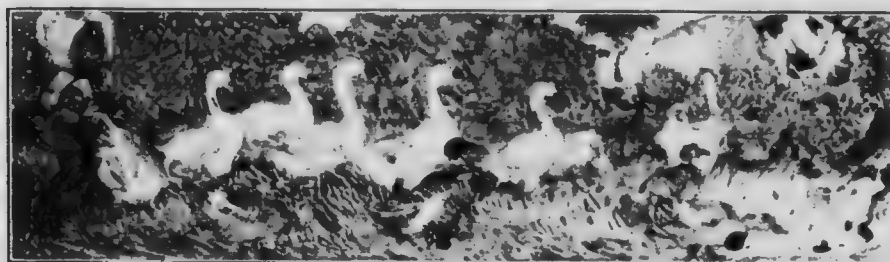
ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Swan, J. (1847-1910) .....	Lioness and Cubs .....	J. C. Alston, Esq.
	Leopardess Walking .....	J. C. Alston, Esq.
Brown, Arnesby .....	The Bridge .....	Liverpool
Clausen, G. ....	The Golden Barn .....	
Cole, Vicat .....	The Pool of London .....	Tate Gallery, London
Bough, Sam. (1822-1878) .....	Burns' Cottage .....	Mrs. Reid, Scotland
Dicksee, Margaret I. ....	The Child Handel .....	
Lucas, Seymour .....	The Armada in Sight .....	
	A Whip for Van Tromp .....	Leicester
Boughton, G. H. (1834- ) ...	The Road to Camelot .....	Liverpool
Orchardson, Sir W. ....	Napoleon on Board the Bell- erophon .....	Tate Gallery, London
	Her Mother's Voice .....	Tate Gallery, London
Wyllie, W. L. ....	Pool of London .....	Tate Gallery, London
Peel, Paul .....	The Unexpected Meeting.....	

AMERICAN SCHOOL

Copley (1737-1815) .....	Portrait of Samuel Adams...	Museum, Boston
Hunt (1824-1879) .....	The Flight of Night .....	Philadelphia Pa.
Vedder (1836- ) .....	Soul Between Faith and Doubt .....	
Saint Gaudens (1848-1907) ....	Shaw Memorial .....	Boston
Sargent (1856- ) .....	Frieze of Prophets, and Hosea .....	Public Library, Boston
	Carnation, Lily, Lilly, Rose..	Tate Gallery, London
Melchers .....	War .....	Washington
	Peace .....	Washington
La Farge (1825-1910) .....	Suonatore .....	
Thayer (1849- ) .....	Caritas .....	Museum, Boston
Blashfield (1843- ) .....	Christmas Bells .....	
Abbey (1843- ) .....	Round Table of King Arthur.	Public Library, Boston
Whistler (1834-1903) .....	Portrait of His Mother .....	National Gallery, London
	Little Rose of Lyme Regis..	Boston
Alexander (1856- ) .....	The Evolution of the Book (six panels) .....	Washington
Turner, C. Y. (1850- ) .....	Courtship of Miles Standish.	
Homer (1836-1910) .....	Fog Warning .....	Museum, Boston
Inness, George, Jr. (1825-1894).	Coming Storm .....	Buffalo
Brush (1855- ) .....	Mother and Child .....	Washington

## REPRODUCTIONS OF JAPANESE COLOUR PRINTS

ARTIST	
Matahei (died 1650)	.....
Moronobu (1638-1714)	.....
Kiyonobu (1664-1729)	.....
Massinobu (1690-1768)	.....
Haronobu (1718-1770)	.....
Kiyonaga (1752-1818)	.....
Utamaru (1753-1805)	.....
Toyokuni (died 1825)	.....
Hokusai (1760-1849)	Thirty-six Views of Fujiyama .....
Hiroshige (1797-1868)	Sunset under a Bridge .....
	Fifty-three Views of Tokaido Road .....



Studies for Mural Decoration. F. S. Challener, R.C.A.

# A CLASSIFIED LIST OF WORKS SUITABLE FOR STUDY AND DECORATION

For details, see pages 14-24.

## KINDERGARTEN AND PRIMARY GRADES

SUBJECT	PLACE
The Pyramids, ...	Egypt
Temple of Theseus, ...	Athens
Arch of Titus, ...	Rome
Column of Trajan, ...	Rome
Canterbury Cathedral, ...	Canterbury, England

SUBJECT	ARTIST
Bambino, ...	Andrea della Robbia
Singing Boys, ...	Luca della Robbia
Cherubs Dancing, ...	Donatello
Cupids Singing, ...	Giovanni da Bologna
Virgin and Child, ...	Botticelli
Madonna of the Choir, ...	Raphael
Angel with Lute, ...	Carpaccio
Singing Angels, ...	Van Eyck
Playing Children, ...	Rubens
Baby Stuart, ...	Van Dyck
Rest in Flight, ...	Knaus
Jester, ...	Hals
The Frugal Meal, ...	Israëls
Children of the Shell, ...	Murillo
The Maids of Honour, ...	Velasquez
Girl with Apple, ...	Greuze
Portrait of Herself and Daughter, ...	Le Brun
Return to the Farm, ...	Troyon
Sheepfold, ...	Jacque
The Escaped Cow, ...	Dupré, Jullien
Miss Bowles, ...	Reynolds
Infant Samuel, ...	Reynolds
Age of Innocence, ...	Reynolds
The Strawberry Girl, ...	Reynolds
Duchess of Devonshire, ...	Reynolds
Mrs. Hoare and Son, ...	Reynolds
Spaniels of King Charles, ...	Landseer
Dignity and Impudence, ...	Landseer
Caritas, ...	Thayer
The Unexpected Meeting, ...	Peel
The Helping Hand, ...	Renouf
Feeding her Birds, ...	Millet
Children of the Sea, ...	Israëls

## INTERMEDIATE GRADES

### EGYPTIAN ARCHITECTURE

SUBJECT	PLACE
The Temple at Edfu, ...	Egypt
The Two Colossi, ...	Egypt
The Sphinx and Pyramids, ...	Egypt
Great Temple at Luxor, ...	Egypt
Island at Philæ, and Temple, ...	Egypt
Temple in Philæ, ...	Egypt

### GREEK ARCHITECTURE.

The Parthenon, ...	Athens
The Erechtheum, ...	Athens
The Caryatides, ...	Athens
The Temple of Theseus, ...	Athens
Temple of Neptune, ...	Pæstum, Italy

## ROMAN ARCHITECTURE

SUBJECT	PLACE
Colosseum .....	Rome
Arch of Titus .....	Rome
Arch of Constantine .....	Rome
Column of Trajan .....	Rome

## MOORISH ARCHITECTURE

Court of Lions .....	Granada, Spain
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## BYZANTINE ARCHITECTURE

St. Sophia .....	Constantinople
St. Mark's .....	Venice

## GOTHIC ARCHITECTURE

Canterbury Cathedral .....	England
Ely Cathedral .....	England
York Cathedral .....	England
Westminster Abbey .....	England
Cathedral .....	Strasbourg

## RENAISSANCE ARCHITECTURE

Cathedral .....	Milan
Baptistry .....	Pisa
Cathedral .....	Pisa
Leaning Tower .....	Pisa
St. Peter's .....	Rome
Bridge of the Rialto .....	Venice
Bridge of Sighs .....	Venice
Cathedral .....	Strasbourg
Château Amboise .....	Amboise, France
Louvre .....	Paris
Arc de Triomphe .....	Paris

## GREEK SCULPTURE

Head of Horse, Parthenon .....	Athens
Nike of Samothrace (Winged Victory) .....	Louvre
Homer, Head, Low Relief .....	
Niobe (Mother) .....	Uffizi, Florence
Tanagra Figurines .....	Various Galleries

## ROMAN SCULPTURE

Homer .....	British Museum
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## ITALIAN SCULPTURE

SUBJECT	ARTIST	LOCALITY OF ORIGINAL
Colleoni .....	Verocchio	Venice
Singing Boys and Girls .....	Luca della Robbia	Florence
Madonna and Child .....	" "	"
Bambino .....	Andrea della Robbia	Florence
Cupids Singing .....	Giovanni da Bologna	"
David's Head .....	Michelangelo	Florence
Moses .....	"	Rome
Madonna and Child .....	"	Florence
Cherubs Dancing .....	Donatello	Florence
St. Cecilia .....	"	London
St. John .....	"	Florence
St. George .....	"	Florence
Head of Girl (wax) .....	Raphael	Lille



FRENCH SCULPTURE

SUBJECT	ARTIST	LOCALITY OF ORIGINAL
Walking Lion .....	Barye .....	Louvre, Paris

ITALIAN PAINTING

Coronation of Virgin .....	Angelico, Fra (1387-1452) .....	Uffizi, Florence
Twelve Angels Playing on Musical Instruments .....	" .....	Uffizi, Florence
Tribute Money .....	Masaccio (1401-1442) .....	Uffizi, Florence
Virgin Enthroned .....	Giorgione (1478-1511) .....	Castelfranco
Angel with Lute .....	Carpaccio (1420-1522) .....	Venice
Madonna of the Rose Bower .....	Bernardino (1460-1530) .....	Milan
Five Sybils .....	Michelangelo (1475-1564) .....	Rome
Angel with Lute .....	Bartolommeo, Fra (1475-1517) .....	Lucca
Madonna della Sedia .....	Raphael (1483-1520) .....	Pitti Palace, Florence
St. Cecilia .....	" .....	Bologna
The Tribute Money .....	Titian (1477-1576) .....	Dresden
Holy Night .....	Correggio (1494-1534) .....	Dresden
Marriage at Cana .....	Veronese (1528-1588) .....	Louvre, Paris
Adoration of Magi .....	" .....	Devonshire Collection, England
St. Cecilia .....	Domenichino (1581-1641) .....	Louvre, Paris
Aurora .....	Guido, Reni (1575-1642) .....	Rome
Samian Sybil .....	Guercino (1590-1666) .....	Uffizi, Florence
St. Cecilia .....	Dolci, Carlo (1616-1686) .....	Dresden

FLEMISH PAINTING

Singing Angels .....	Hubert van Eyck (1366-1426) .....	
	Jan van Eyck (1390-1440) .....	Berlin
St. Luke Drawing the Virgin .....	Van der Weyden (1435-1464) .....	St. Petersburg
The Painter's Sons .....	Rubens (1577-1640) .....	Vienna
Playing Children .....	" .....	Berlin
The Children of Charles I. .....	Van Dyck (1599-1641) .....	Dresden
Baby Stuart .....	" .....	Turin
Dutch Interior .....	Teniers (1610-1690) .....	

GERMAN PAINTING

George Giszze .....	Holbein (1497-1543) .....	Berlin
Queen Louise .....	Richter (1823-1884) .....	Cologne
Rest in Flight .....	Knaus (1829- ) .....	

DUTCH PAINTING

The Jester .....	Hals, Franz (1580-1666) .....	Amsterdam
Laughing Cavalier .....	" .....	Wallace Collection, London
The Syndics .....	Rembrandt (1607-1669) .....	Amsterdam
The Man with the Golden Helmet .....	" .....	Berlin
Landscape with Windmill .....	Ruysdael (1628-1682) .....	Amsterdam
The Concert .....	Terburg, Gerard (1608-1681) .....	Louvre, Paris
The Pearl Necklace .....	Ver Meer, Jan (1632-1696) .....	Berlin
Avenue Middleharnais .....	Hobbema (1638-1709) .....	National Gallery, London
Spring .....	Mauve (1838-1888) .....	New York
Interior of a Cottage .....	Israëls (1824-1911) .....	Washington

SPANISH PAINTING

The Tapestry Weavers .....	Velasquez (1599-1600) .....	Prado, Madrid
The Maids of Honour .....	" .....	Prado, Madrid
Children of the Shell .....	Murillo (1618-1682) .....	Prado, Madrid

## FRENCH PAINTING

ARTIST	SUBJECT	LOCALITY OF ORIGINAL
Shepherds of Arcadia	Poussin (1594-1665)	Louvre, Paris
Embarkment for Cythera	Watteau (1684-1721)	Louvre, Paris
The Broken Pitcher	Greuze (1725-1805)	Louvre, Paris
Portrait of Herself and Daughter	Le Brun (Vigée) (1755-1842)	Louvre, Paris
Dance of the Nymphs	Corot (1796-1875)	Louvre, Paris
The Lake	"	Louvre, Paris
Angelus	Millet (1814-1875)	Louvre, Paris
Gleaners	"	Louvre, Paris
Boy with Sword	Manet (1832-1883)	New York
Return to the Farm	Troyon (1810-1865)	Louvre, Paris
The Gleaner	Breton (1827-1906)	Luxembourg, Paris
The Escaped Cow	Dupré, Julien (1851- )	Paris
The Balloon	"	New York
Joan of Arc	Lepage, Bastien (1848-1885)	New York
Resting	"	Paris

## ENGLISH PAINTING

Robinetta	Reynolds (1723-1792)	National Gallery, London
Age of Innocence	"	National Gallery, London
Infant Samuel	"	National Gallery, London
The Strawberry Girl	"	Wallace Collection, London
Miss Bowles	"	Wallace Collection, London
Duchess of Devonshire	"	Devonshire Collection, London
Angels' Heads	"	National Gallery, London
Parson's Daughter	Romney (1734-1802)	National Gallery, London
Blue Boy	Gainsborough (1727-1788)	Westminster Collection, England
Mrs. Scott Moncrieff	Raeburn (1756-1823)	Edinburgh Gallery, Scotland
The Hay Wain	Constable (1776-1837)	National Gallery, London
The Fighting Téméraire	Turner (1775-1851)	National Gallery, London
Shoeing the Bay Mare	Landseer (1802-1873)	National Gallery, London
Spaniels of King Charles	"	National Gallery, London
Dignity and Impudence	"	National Gallery, London
A Distinguished Member of the Royal Humane Society.	"	National Gallery, London
Christ Washing St. Peter's Feet	Brown, Ford Madox	Tate Gallery, London
Boyhood of Sir Walter Raleigh	Millais (1829-1896)	Tate Gallery, London
North West Passage	"	Tate Gallery, London
Finding of Christ in the Temple	Hunt, Holman (1827-1910)	Oxford, England
Sir Galahad	Watts, G. F. (1817-1904)	Henderson Collection, London
For He Had Great Possessions	"	Tate Gallery, London
Roll Call	Butler, Lady	National Gallery, London
Burns' Cottage	Bough, Sam. (1822-1878)	Mrs. Reid, Scotland
The Armada in Sight	Lucas, Seymour	
Napoleon on Board the Bell-erophon	Orchardson, Sir W.	Tate Gallery, London

## AMERICAN PAINTING

Frieze of Prophets, and Hosea	Sargent (1856- )	Boston Public Library
War	Melchers	Washington
Peace	"	Washington
Caritas	Thayer (1849- )	Museum, Boston

SUBJECT	ARTIST	LOCALITY OF ORIGINAL
Christmas Bells .....	Blashfield (1848- ) .....	
Round Table of King Arthur Abbey (1843- ) .....		Boston Public Library
Little Rose of Lyme Regis..	Whistler (1834-1903) .....	Boston
The Evolution of the Book (six panels) .....	Alexander (1856- ) .....	Washington
Fog Warning .....	Homer (1836-1910) .....	Museum, Boston
Mother and Child .....	Brush .....	Washington

## SENIOR GRADES

For all the higher grades of the Public Schools and for the Normal Schools, High Schools, and Collegiate Institutes, the full list given on pages 14-24 may be used for selection.

Efforts are being made to secure, for school use, prints of works by Canadian artists.

**LIST OF PUBLISHERS AND MANUFACTURERS OF REPRODUCTIONS  
OF WORKS OF ART**

- Edward Arnold, 41-43 Maddox Street, Bond Street, London, England. *Historical Series.*
- E. J. Arnold and Son, Leeds, England. (The Macmillan Co., of Canada, Toronto.) *Historical Incidents.*
- Art for Schools Association, The Settlement, Tavistock Place, London, England. *All Classes of Reproductions.*
- Atkinson, Mentzner, and Grover, 318 Washington Street W., Chicago. *Coloured Prints.*
- Berlin Photographic Co., 305 Madison Avenue, New York. *Photogravures and Facsimiles.*
- Braun and Co., (Maison Ad. Braun et Cie), 13 West 46th Street, New York. *Carbons, Colour Prints, Lantern Slides.*
- George P. Brown and Co., 38 Lovett Street, Beverly, Mass. *Prints.*
- Bureau of University Travel, Trinity Place, Boston, Mass. *The University Prints.*
- P. P. Caproni and Brother, 1914 Washington Street, Boston, Mass. *Plaster Casts.*
- The Cosmos Picture Co., 119 West 25th Street, New York. *Prints.*
- Curtis and Cameron, Pierce Building, Boston, Mass. *The Capley Prints.*
- Elson Art Publication Co., Belmont, Mass. *Carbon Photographs, Photogravures.*
- Emery School Art Co., 372 Boylston Street, Boston, Mass. *Prints and Photographs.*
- Henry Graves and Co., 6 Pall Mall, London, England. *Engravings.*
- Franz Hanfstaengl, 16 Pall Mall East, London, England. *Photogravures and Carbon Prints.*
- C. Hennecke, Milwaukee, Wisconsin. *Plaster Casts.*
- Longmans, Green, and Co., 4th Avenue and 30th Street, New York. *Historical Wall Pictures.*
- W. A. Mansell and Co., 405 Oxford Street, London, England. (Geo. Ridout and Co., 77 York Street, Toronto, Canadian Agents). *Photographs, Carbons, and Platinotypes.*
- J. P. McCaskey, Lancaster, Pa. *Engravings.*
- The Medici Society, Ltd., London, England. (Geo. Ridout and Co., 77 York Street, Toronto, Canadian Agents). *The Medici Prints, The National Portrait Series.*
- The Perry Pictures Co., Malden, Mass. *Prints.*
- The Prang Educational Co., Boston, Mass. *Photographs, Carbons, and Reproductions.*

E. T. Shima, 20 East 23rd Street, New York. *Reproductions of Japanese Prints.*

The Soule Art Publishing Co., 500-510 Dudley Street, Roxbury Station, Boston, Mass. *Photographs and Lantern Slides.*

Raphael Tuck & Sons, Art Publishers, Moorfield, London, England. (Toronto, Lumsden Building). *Picture Post-cards.*

Horace K. Turner Co., Oak Hill, Newton Centre, Boston, Mass. *Prints and Carbon Photographs.*

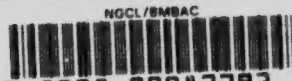
Taber Prang Art Co., Springfield, Mass. (Agents, The Geo. M. Hendry Co., Toronto).

The Geo. M. Hendry Co., 215 Victoria Street, Toronto, agents for Caproni and Brother, Elson Art Publication Co., C. Hennecke, The Prang Educational Co.; importers of *Reproductions.*

Toronto firms supplying *Reproductions* are: William Tyrrell & Co., 95 King St. East; Artists' Supply Co., 77 York St.; Mackenzie & Co., 95 Yonge St.; Roberts' Art Gallery, 729 Yonge St.; The Macmillan Co., of Canada, Bond St.; Art Metropole, 144 Yonge St.; J. Frank Raw, 67 Adelaide St. East.

James Wilson, Sparks St., Ottawa.





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